

THE AMERICAN GO JOURNAL

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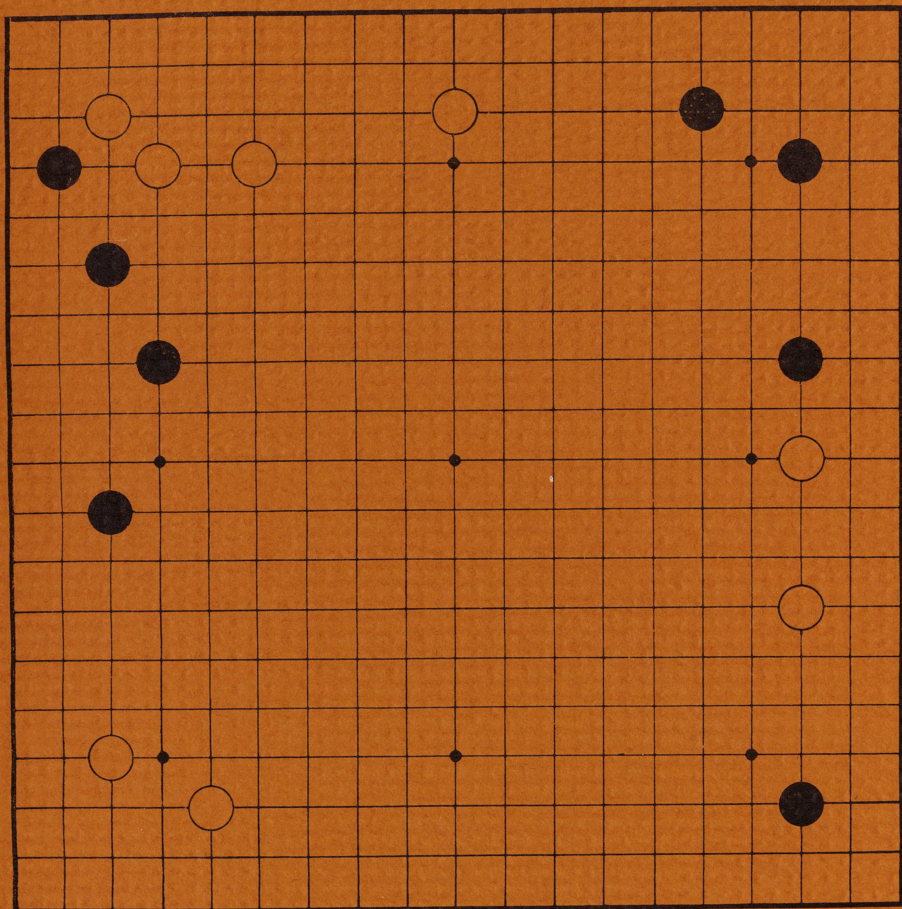
American GO Association

P. O. Box 397 Old Chelsea Station New York, N.Y. 10011



Volume 17, Number 3

September 1982



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GO

An ancient board game which takes the simplest of elements: line and circle black and white, stone and wood, combines them with simple basic rules and generates subtleties which have enthralled players for millenia. Go's appeal does not rest solely on its oriental, metaphysical elegance, but on practical and stimulating features in the design of the game.

Go is easy to learn. The few rules can be demonstrated quickly and grasped easily. The game is enjoyably played over a wide range of skills. Each level of play has its charms, rewards, and discoveries. A unique and reliable system of handicapping brings many more players "into range" for an enjoyable contest even between those of greatly differing skill. Draws occur in less than 1% of all amateur games. A game of Go retains fluidity and dynamism far longer than comparable games; an early mistake may be made up, used to advantage, or reversed as the game progresses. There is no simple procedure which will turn a clear lead into a victory - only continued good play. Go thinking seems to be more lateral than linear, less dependent on logical deduction, and more a matter of a "feel" for the stones, a "sense" of shape, a gestalt perception of the game.

Beyond being merely a game, Go can take on other meanings to its devotees: an analogy for life, an intense meditation, a mirror of one's personality, an exercise in abstract reasoning, a mental "workout", or, when played well, a beautiful art in which white and black dance in delicate balance across the board. But most important for all who play, Go, as a game, is challenging and fun.

AMERICAN GO JOURNAL

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The AGJ is the national publication of the AGA. It provides news, game commentary, instruction, and articles of general interest for Go players of all strengths. Published 4 times a year, it is free with the \$15 yearly membership in the AGA. Back issues: @\$4; volumes: @\$12. The American Go Journal is protected by the copyright laws. Reproduction in any form is forbidden without written permission of the American Go Association, P.O. Box 397, Old Chelsea Station, New York 10113.

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AMERICAN GO ASSOCIATION

The AGA is the national organization of Go players in the U.S. It coordinates and encourages Go activities and cooperates with similar associations world wide. As standard services, the AGA 1) Publishes the American Go Journal & Newsletter, which include Tournament schedules, club notices, and articles. 2) Sanctions and promotes AGA rated tournaments. 3) Organizes the U.S. Championships. 4) Distributes an annual roster of chapters and members. 5) Sells Go books by mail. 6) Maintains a U.S. numerical rating system. 7) Schedules tours of Go professionals. 8) Supports the creation and growth of AGA clubs. Chapters receive free publicity of tournaments and club meeting time, place, contacts. They are the link between the Go players (present and potential) in this country and the AGA. AGA chapter clubs get organizational aids as available. ***AGA members are included in the member roster and rating readout, may play AGA rated matches, in AGA tournaments, and join the growing ranks of those who support Go.

American GO Association

P.O. Box 397 Old Chelsea Station New York, N.Y. 10113



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THE AMERICAN GO ASSOCIATION

PLAYER INFORMATION: Strength _____ Who told you about the AGA/AGJ? _____

Where did you learn Go? _____ Occupation? _____

Are you interested in tournament play? _____ Citizenship? _____

To what other Go clubs or associations do you belong? _____

CLUB INFORMATION: Let us know about your Go Club or Go Group so we can publicize it and contact it. Use the back of this form (or separate page) to give us:

1. Club name; 2. Meeting place; 3. Meeting time(s); 4. Number of members;

5. Name, address, and phone # of club organizer(s)/contact person(s) - tell us who should be on the AGA List of Contacts; 6. Details of tournaments and events planned. 7. If possible, a list of members with ranks and addresses.

Please use the back for comments, offers of help, requests for information, etc.

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MY CORNER

Editorial by Terry Benson, AGA President

For the second time in as many years I want to announce the "passing of the torch" of the editorship of the American Go Journal. This time I am not announcing that it "will be" passed; I am announcing that it HAS BEEN passed. By the look of this issue, it's well on its way.

Ken Koester is your new editor and will be producing the magazine. I will remain as Executive Editor. Ken himself can tell you his needs and plans. I want to urge you to give him every possible assistance. The editorship is a thankless task unless you remember to thank him for the time he takes away from playing and away from organizing in his own community so that you get a magazine 4 times a year. It is easy to think that the AGA is "the guys you pay \$15 to" for "that magazine." The AGA - if you care about Go - is you and the AGJ is your magazine.

Each issue the biggest blank to be filled in is news. Many organizers and clubs - including some of the largest - don't take the time to publicize their events. Plans are made last minute, only local players have a chance to attend, and no one finds out what happened. Everyone suffers. The American Go Journal and the American Go Newsletter exist to promote Go, and that means you, your club, and your events.

The last year of the AGJ was a very hard one. Those of us who had carried it as far as we could had to pick up and carry it farther. Without the hours and numerous "free days" spent by the production team: Barbara Calhoun, Don Wiener, Roy Laird, myself and others and without the articles provided by Bob Terry, Phillippe Varda, Dennis Waggoner, and Roger Newlander, the AGJ would never have continued. The survival of the Journal now rests on the collective work of many people - a far cry from the single-handed effort of '74-'77. Now a nationwide group assembled over the last several years works under the Editor's direction. But the success of the Journal still depends on you: for the support of your continued membership, for your encouragement of others to subscribe, and for your ideas and information. The AGJ is the unifying voice of the American Go community. Let's all work to use it, encourage it, and make it better.

IN THE BEGINNING

By Kenneth M. Koester

There are all sorts of things a new editor is supposed to do when he steps into the shoes of the old editor. Mainly - without denigrating his predecessor - he is supposed to tell you how great things are going to be in the future now that he has taken over. Well, I do have some nifty ideas for the Journal, some of which you will see in the remaining pages of this issue (the start of a new series of interviews with Go people of note, for example), some of which you probably won't notice. But the more I think about it, the more it seems all those ideas just don't mean a thing if a lot of other people aren't swinging. So consider the fancy plans laid while I tell you the inside story of how this mag got put to bed.

First, a couple of New Yorkers drove a couple hundred miles to give us our first production lessons one Saturday. And then a Bostonian flew down to DC to give us his hands on the typewriter and our second lessons - at his own expense. Another fellow in Massachusetts spends a few hours photographing little numbered stones, again at his own expense. And one in Baltimore does the same thing with little numbered pieces of paper and glue. Then there are the devotees who drive 50 miles to spend their Saturday afternoons wielding hot wax and xactos. No accounting for tastes, I guess. Not to mention a guy in LA who can actually make sense of those squiggles from Japan. Makes you feel humble, doesn't it. I know it does me.

Finally, there's you. No you, no mag. I'd like to hear from you: 220 N. Glebe Rd., Apt #1, Arlington, VA 22203. Drop me a line sometime. Oh yes, "30". Always wanted to do that. . . .

AGA TOURNAMENT AND EVENT CALENDAR

- 5/6 February. 24th Annual New Jersey Open. Rutgers Hill Center for Mathematics, top floor, Rutgers University, New Brunswick. 6 round Swiss-McMahon. Entry fees: Dan players: \$12. Kyu players: \$6. New Jersey Open Champion prize: \$75 minimum. Prizes also for New Jersey Champion, 2 dan winner and kyu Champion. Site easily reached by public transportation. Rutgers University bus makes a circuit of all major stations. Those who wish to have a catered lunch on the two days should notify Harry Gonshor. Contact: Harry Gonshor, Room 326, Hill Center for Mathematics, Rutgers University, New Brunswick. Home phone: 201-249-3317. Tournament Director: Bob Ryder. AGA MEMBERSHIP REQUIRED.
- First week in April. 2nd Annual Cherry Blossom Go Tournament. Northern Virginia and Greater Washington Go Clubs. Contact: Ken Koester, 703-524-3511 for more information.
- Early April. Mass Go Assn Spring Tournament. Contact: Don Wiener, 617-734-6316.
- 21 May: Ann Arbor Spring Tournament. Contact: Dave Relson, 313-995-3636.
- 21/22 May: Fifth "Omnium de Go de Quebec." Contact: Tibor Bogнар, 8982 St. Hubert, Montreal, Quebec, Canada, H2M 1Y6. 514-387-1646.
- 28 May. Portland Memorial Day Go Tournament, 10am, at the Japanese Garden. Contact: Peter Friedman, 503-281-9200 for further information.
- 29 May. 10th Maryland Open. Contact: Warren Litt, 301-922-9405.
- 3/4 September. U.S. Championships. Easterns: New York City. Westerns probable site: Berkeley, Cal. SAVE THE DATES NOW!!! Computer contest, too.
- October, 1983. We hope to arrange a contest between Go playing micro-computers (9x9 board) at the ACM Conference and convention held at the New York Coliseum. If you wish to participate or wish further information contact: Milton Bradley, 22 Goldfield St., Melville, N.Y. 11747.

AGA WESTERN EXECUTIVE COMMITTEE MINUTES

The meeting during the Western Championships this year was very lively as it was not conducted during dinner but started around 10:30 in the evening (an hour late) and continued until 1:30 in the morning. The budget was the first item under consideration; discussion was brief, as no item seemed objectionable to the committee.

The committee decided to hold the Western Championships during Labor Day, as this traditional date satisfied everyone, and the San Francisco bay area agreed to hold the tournament, probably at Berkeley. At the same time, the committee agreed to hold a playoff tournament the Monday after the Championships to decide the Western Contender for the American representative to the World Amateur Championships. The question of whether or how often a player should be allowed to repeat as Western Contender occasioned much discussion. The committee considered a three year and a six year ban and eventually voted in favor of a three year ban, 3-2.

There was some brief discussion of the need for more officers and liaison with Koreans. As the hour was late and the necessity for change not apparent, the committee adjourned with no action taken on these questions.

FANTASYLAIR '83

Fantasy games, war games, computers and science fiction will be the main events at Fantasylair '83, scheduled for March 25-27, 1983, at Tonkawa High School, intersection of I-35 and US 60 in Tonkawa, OK. Main tournament, costume contest, seminars and prizes. Admission: \$3/day, with Friday free! Advance group rate tickets start in quantities of two. Contact the Northern Oklahoma Dungeoneers, PO Box 241, Ponca City, OK. 74602. (405) 762-0349 or 765-2382.

NOTE: THIS IS NOT A GO EVENT. If you plan to attend and edify participants with casual games, plan to bring your own board.

SOUTHERN CALIFORNIA INAUGURAL

At the instigation of the indefatigable Les Lanphear, 23 local organizers attended the first meeting of the Southern California Go Organizers. A combination "mixer," dinner, and game session, the meeting gave a formal opportunity for those present to introduce themselves to each other, with hopes of promoting close ties among Southern California clubs in the near future. At the same time, a number of topics of local and national import were taken up. Particularly, the ideas of Go classes (to be taught by Bob Terry at the L.A. Go Club), club lists (contact Mac McFarland, 805-495-8692 or Joe Walters, 213-787-0683), and a club league came in for some discussion. In addition, several people volunteered to help Terry Benson with a project for playing long distance Go via computer (contact David Dows, 213-839-7231; also, see note on page 32).

As should be evident to any long time observer of the AGA, the amount of work necessary to boost Go nationally far exceeds the number of volunteers available to do it. Where the national organization is thin, local or regional organizations must step in. The efforts of the clubs in Southern California to pull together can only be applauded; one hopes that other areas of widespread Go activity will be inspired to associate similarly.

GO IN VANCOUVER: SUMMER, '82 HIGHLIGHTS

By Roy Langston

The Sun-Life Open was held on May 8 and 9 at the Japanese Hall, 475 Alexander. Organized by the Korean Go Club and sponsored by Sun-Life Insurance, the tournament was the same style as the B.C. Open in March, but much richer - well over \$1000 in prizes! Results:

A class: 1st - Johg Choi, 2nd - Sunghwa Hong, 3rd - Kaku Matsuda

B class: 1st - Sang-dug Lee, 2nd - Mas Isobe, 3rd - David Park

C class: 1st - Kachung Hui, 2nd - Eric Cheng, 3rd - Vincent Wong

D class: 1st - Sugaan Ko, 2nd - Ian Choi, 3rd - Steve Wismath

E class: 1st - Lee Kozak, 2nd - Mrs. Wong, 3rd - Jong Lee

Many thanks to those who donated prizes; and special thanks to Bangkil Chang, Tournament Director.

The first annual Vancouver Honinbo title has been won by Dr. Sunghwa Hong, 5d. League play was impoverished by the withdrawal of Mr. Jong Choi, but all the participants are to be congratulated on their spirited play and sportsmanship.

Dr. Hong will receive a ticket to the national championships in Hamilton, courtesy of the VGA and Korean Go Club. Next year, the challenger to Dr. Hong will be the winner of round-robin play in a five-man league, to be selected from the top A class players in Vancouver tournaments. Good luck in Hamilton, Sunghwa!

The Powell Street Festival tournament was held on Aug 1. Poor weather reduced the turnout, and we had to move the tournament indoors (it is normally held in Oppenheimer Park). Results:

A class: 1st - Roy Langston, 2nd - Eric Cheng

B class: 1st - Kachung Hui, 2nd - Vincent Wong

C class: 1st - Mark Ryan, 2nd - Richard Woloshyn

Based on results of this handicap tournament, we have promoted Kachung Hui to 1-kyu, and Mark Ryan to 12-kyu. This marks the second year in a row that Gaijin have won all the trophies in the Japanese Festival tournament! Next year the Japanese players will have to put forth a special effort to regain their face....

BAUBLES, BANGLES, AND BEADS

Despite the complication of a home football game for the very popular University of Maryland Terrapins, the Seventh Greater Washington Fall Go Tournament came off as smoothly as can be expected when 46 enthusiasts converged on the same room at the same time for the same reason. This year, the tournament drew from Charlotte, Richmond, Philadelphia and New York as well as the customary turnout from suburban Virginia and Maryland. The long distances people drove to get to the tournament forced us to begin a little late, but the eagerness of the players to come to grips soon put us right back on schedule.

In the past Washington has experimented with a number of different tournament formats; this year was no exception. To minimize the number of handicap games played, and to give each player the maximum opportunity to bring home a prize, we divided the field along strength lines as far as possible: one open section and four divisions, each of one to three sections. Thus, 1 dan, 8, 9, and 10 kyu players each had their own section; 1 and 2 kyu had a combined section,



Anand Modak Stuart Rodes

etc. All in all, three sections of six players and seven of four players. So many Round Robin pairings tremendously eased the load on our Tournament Director, Bob Weber - who was directing his very first tournament!

The presence of both Ishikawas from Virginia Beach and the return of Shin Kang from Baltimore marked the Open Section, which also included Washington's Moon Cha and two newcomers to tournament Go here, Byong Do Jang, 5-dan and Hak Bong Kim, 4-dan. Takahiko Ishikawa seemed destined for victory after his second round triumph over Kang, but fell victim in turn to Kim in the last round. As a result, four top players tied for first in the open. They amicably divided the \$50 prize, and Ishikawa claimed the Open title on tie-breaker points (a solution suggested by Moon Cha).

In the shodan section Ki Ho Park had things his own way as he mowed down Ben Bernstein, strong contender of the last two Easterns, Warren Litt, a light of Baltimore, and always pugnacious John Sun from Washington. Matters were more confused in the second section of "A" division; newcomer Richard Chang, 1-kyu, tied ever-strong James Payette, 2-kyu, at the end of three rounds. But Chang's last round victory over Payette decided his possession of the trophy on tie-break points.

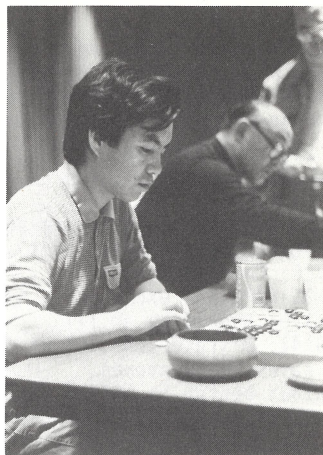
Two long-time AGA members from Richmond gained a lock on victory in the "B" division after two rounds, thus making inevitable a showdown between friends Dick Mercer and John Bazuzi. In the end Bazuzi won the right to carry the metal in his lap on the way home. As Richmond is but a hundred miles away, we hope to see some more of these two soon.

Division "C" for 8, 9, and 10 kyu players saw many hard-fought games and a three-way tie in the first section. Ties are the bane of Round Robin and Swiss pairing systems, but we had the good fortune to have prizes donated by the AGA and Sabaki Go Company (for the second year running). After awarding alternate prizes, Rick Holberger and George Rowbottom played a rematch to determine ultimate possession of the trophy. Rowbottom got his revenge for a last round loss to Holberger. In the other two sections, Roger Barth and Anand Modak cruised to undefeated records in winning their trophies.

Last but not least, the sections of "D" division saw Bill Markowitz of the local NoVa Go Club grab a trophy (for his desk at work), Hugh Albright take home another, and three players tie for the third. Again, alternate prizes of books and journals satisfied all participants.

An alert but inexperienced organizer might well be disturbed by the above account of four sections out of ten deadlocked at the tournament's end and resolve to hold only knockout events. One does not deliberately seek complications, after all. But not to be alarmed. Go players have not learned to be as greedy as chess players (maybe it's just that there are fewer of us!) and are usually quite happy with tie-breakers or alternate prizes. Many members probably do not realize it, but as the AGA has a vested interest in promoting rated tournaments, it is often able to contribute modest material prizes to the organizer upon request. In our case, the reservoir of support from the AGA and Sabaki meant ties never seriously worried us (Never?...Well, hardly ever).

Our day was sustained by a strong performance in the food department as well. Thanks to the efforts of Sheila Chin and Chris Goon, we were able to "Keshi" several huge vats of soup and chile, and to cap off with fresh bread, grapes, pears, and shrimp chips. Indeed, some of us were perhaps overconcentrated at the food table ... Once again, many heartfelt thanks to Sabaki, the AGA, the tournament organizers (Ben Bernstein, John Goon, Art Lewis, Haskell Small, and friends), and of course the players, for a delightful fall outing.



Byong Do Jang T Ishikawa

1982 GREATER WASHINGTON FALL GO TOURNAMENT

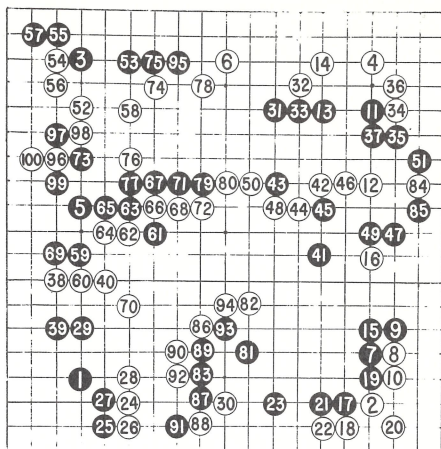
ROUNDS						ROUNDS					
#	PLAYER	RANK	1	2	3	#	PLAYER	RANK	1	2	3
45	S Kang	6D	<u>46</u>	1	3	22	K Hoodock	8K	23	21	24
1	T Ishikawa	6D	<u>2</u>	<u>45</u>	<u>4</u>	23	G Rowbottom	8K	22	24	21
2	M Cha	5D	<u>1</u>	<u>4</u>	<u>46</u>	24	M Soveroski	8K	<u>21</u>	<u>23</u>	<u>22</u>
3	I Ishikawa	4D	4	<u>46</u>	<u>45</u>	25	R Barth	9K	<u>26</u>	<u>28</u>	<u>27</u>
4	H Kim	4D	3	2	1	26	G Bray	9K	<u>25</u>	<u>27</u>	<u>28</u>
46	B Jang	5D	<u>45</u>	3	<u>2</u>	27	M Delaney	9K	28	<u>26</u>	25
5	Ki Ho Park	1D	6	<u>7</u>	9	28	J Papp	9K	<u>27</u>	25	<u>26</u>
6	B Bernstein	1D	5	<u>10</u>	<u>8</u>	29	J Engel	10K	<u>30</u>	31	<u>32</u>
7	W Litt	1D	8	<u>5</u>	<u>10</u>	30	A Eudell	10K	<u>29</u>	32	31
8	H Yoo	1D	7	9	6	31	A Modak	10K	<u>32</u>	<u>29</u>	30
9	J Sun	1D	10	8	5	32	S Rodes	10K	<u>31</u>	<u>30</u>	<u>29</u>
10	K Koester	1D	9	6	7	33	D Erwin	11K	34	<u>35</u>	<u>36</u>
11	R Chang	1K	<u>13</u>	12	<u>14</u>	34	R Malson	12K	<u>33</u>	36	35
12	L Kaufman	1K	<u>14</u>	<u>11</u>	<u>13</u>	35	H Albright	12K	36	33	34
13	H Small	2K	11	<u>14</u>	<u>12</u>	36	A Hammers	13K	<u>35</u>	<u>34</u>	<u>33</u>
14	J Payette	2K	12	<u>13</u>	<u>11</u>	37	W Wagner Jr	13K	38	<u>39</u>	<u>40</u>
15	D Koo	3K	<u>18</u>	<u>20</u>	16	38	M Howley	15K	<u>37</u>	40	39
16	D Coleman	4K	19	17	15	39	B Markowitz	15K	40	<u>37</u>	38
17	J Pickett	5K	20	<u>16</u>	<u>18</u>	40	K Gallant	17K	39	38	<u>37</u>
18	S Iino	5K	15	<u>19</u>	17	41	E Crenshaw	18K	42	44	<u>43</u>
19	D Mercer	6K	<u>16</u>	<u>18</u>	<u>20</u>	42	C Karnow	18K	<u>41</u>	<u>43</u>	<u>44</u>
20	J Bazuzi	7K	<u>17</u>	<u>15</u>	19	43	G Knox	18K	44	42	41
21	R Holberger	8K	<u>24</u>	<u>22</u>	<u>23</u>	44	D Hatch	23K	<u>43</u>	<u>41</u>	42

U.S. CHAMPIONSHIP GAME

This game was played during the sixth round of the Western Championships on September 5 at UCLA. It, too, was decisive: the winner would take the championship. Choi was not destined to be so fortunate this day as he was later in the month.

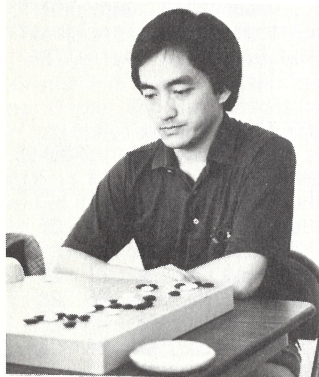
B: Zhong Tai Yan
W: Gun Ho (Gary) Choi

- W6: Wrong. Should be one point lower (on the star point).
B25: Chinese style.
W96-B97: Bad exchange.
W116: Should be at 177.
B141: Mistake - 148, 150 still saves the W stones.
W148: Better at 155.
W172: Losing move - Not playable because of 116. W played 172 when he misread the ladder which comes from the cut to the left of 179.
B175: Game winning move.
W186: Small.
W196: Small - should be below 181.

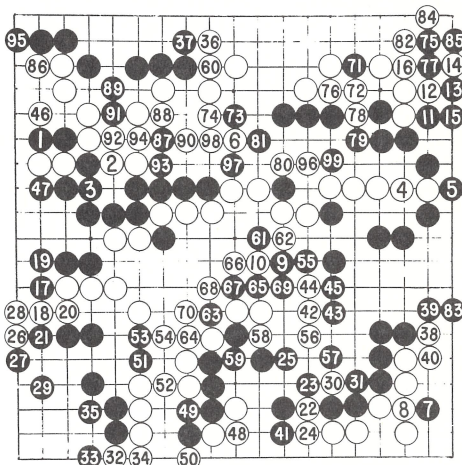


Game Record 1 (1-100)

Moves after 199 omitted. B wins by $3\frac{1}{2}$ points.



Zhong Tai Yan



Game Record 2 (101-199)

THREE TIE IN ANN ARBOR

Hal Rosenblit, 1 dan, J. Beckett, 3 kyu, and L. Clinkscapes, 11 kyu, finished in a dead-heat in the Fall Ann Arbor tournament. Each had a 4-2 record.

A good time was had by all.

1	A CONVERSE	-2W2	+5W3	-3W2			
2	H ROSENBLIT	+1B2	+5W2	-7W5	+9W6	-3W1	+4W2
3	R WELTON	+5W1	-4W1	+1B2	+2B1	-6W3	
4	B KEENER	+6W2	+3B1	+10W6	-5B2	-2B2	
5	D RIEGER	-3B1	-2B2	-1B3	-7W3	+4W4	+14W9
6	J BECKETT	-4B2	+12W6	+11W5	-14W8	+8W3	+3B3
7	G KLEIN	-8W1	-9W2	+2B5	+5B3	+13W5	-11W4
8	D CORNELL	+7B1	-10W2	-13W4	-6B3		
9	S SILVER	-13W4	+7B2	-12W4	-2B6	+11W3	+10W2
10	J VAN.DER.BIJ	-14W4	+11W1	+8B2	-4B6	+12W2	-9B2
11	J FAUST	+12W1	-10B1	+14W4	-6B5	-9B3	+7B4
12	R ROHRER	-11B1	-14W3	-6B6	+9B4	-10B2	+13W1
13	L ZETTEL	+9B4	-14W2	+8B4	-7B5	-12B1	
14	L CLINKSCALES	+10B4	+12B3	-11B4	+13B2	+6B8	-5B9

U.S. CONTENDERS FINAL MATCH - GAME 3

On September 26, in the offices of JAL in New York, Choi met Kwon in the third and decisive game to determine the American entry to the World Amateur Go Championships. Several years prior to this, Choi had been accustomed to taking a three-stone handicap against Kwon, but as the current record shows, Choi's game has toughened considerably.

B: Gun Ho (Gary) Choi

W: Young Kwon

Comments by the players

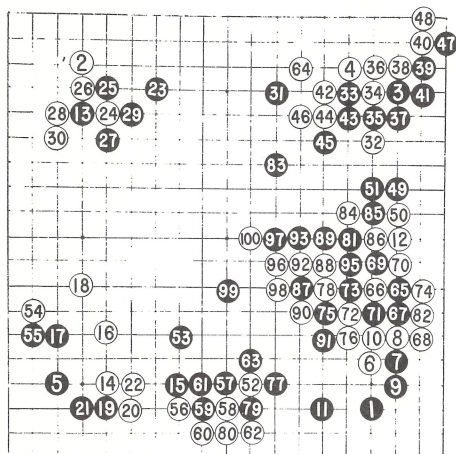
W56: Perhaps better diagonally up and to the right of 77.

W78: W should connect. 79 is sente for B and gives him too many follow-up moves.

B83: Greedy.

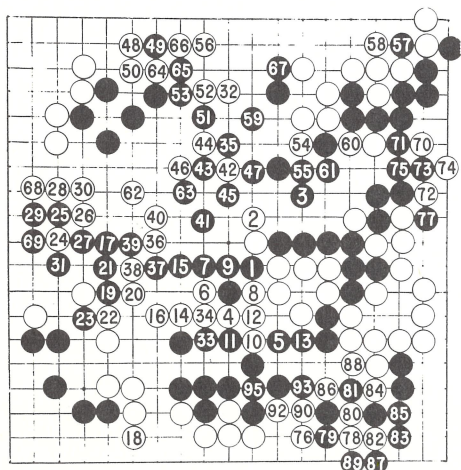
W84: Better at 87.

W90: Better at 96. If B plays 95, then W plays 111.



Game Record 1 (1-100)

94 @ 96



Game Record 2 (101-195)

191 @ 181 194 @ 180

W104: Better at 105 to force B below 91. Then W attaches at 104.

B107: B could take the W group by playing a solid connection at 109.

B111: Keeps W on the run.

W116: W wants to stabilize, but perhaps he should play a forcing move at 119 first.

W138: A difficult point in the game.

B181: Should connect at 182 to avoid disconnection and a dangerous ko.

W192: The losing move. W should connect below 91 and fight the ko. The ko is big and one-sided. W can get enough to win the game. This was his last chance.

Moves after 195 omitted.
B wins.



T Benson G Choi Y Kwon

STRENGTH THROUGH HUMILITY

By KMK

With the article on Jimmy Cha in the last issue and this on James Kerwin, the Journal has established a new feature, that is, articles on and interviews with leading players, organizers, and Go figures of some note in North America today. Kerwin, of course, should need little introduction to any long-time Journal reader, as we have faithfully followed his progress as an insei, a student professional, through his success in the shodan section of the 4th Kisei tournament, to his return to the U.S. in the spring of last year. It now appears as if he is here to stay. On January 8th, the editor was privileged to be able to talk to Mr. Kerwin by phone. The following account, somewhat abridged, has been reconstructed from that conversation but is not verbatim:



James Kerwin

GO IN JAPAN

How do you ever become a professional Go player?

Of course, you must go to Japan to become a professional, and once there, you must find a teacher. Iwamoto, 9-dan (*Kerwin's teacher*) is the shining light of Go-studying foreigners in Japan, as he is generally interested in spreading Go abroad. Anyone in this country who truly wanted to become a professional should go to Japan and contact Iwamoto. Or, since Iwamoto may soon be in Brazil attempting to establish a Go center there, you could also contact his student, Magari, who shares his teacher's interest in spreading Go. Also, John Power, a secretary of the Nihon Kiin, might well be able to advise you on finding a teacher.

Once you have a teacher, the Kiin must look you over for several months before deciding on accepting you as an insei, a student professional. (*Kerwin went to Japan in January, 1974 and was accepted as an insei in November of that year.*) This is really the only way to become a professional - there are no exceptions and no shortcuts.

We in America probably have a distorted or at least inaccurate idea of what a student professional does. What would an insei's typical day consist of?

The first thing to remember is that the typical insei is quite young. Six is usually the youngest age the Kiin accepts an insei, but even the older insei are usually no more than sixteen or so. These are children and so they must go to a regular school during the week and for half a day on Saturday. Then the normal schedule is to play one game on Saturday and two on Sunday, each game averaging about three hours or so. Of course, the younger players play more quickly and may finish half a dozen or more games on the weekend. This schedule is not as fixed as it sounds, as it varies with the make-up of each group of insei; also, the Kiin occasionally tinkers with the study group schedules.

In attendance at these weekend sessions there is always a professional who will comment afterwards on one of the the games being played. So you can expect to have your own game selected about once a month. Then, of course, you might remember a game during the week and replay it for your teacher later. Iwamoto has a study circle that meets on Tuesday nights where students can get a chance to have such a post-mortem discussion of their games.

Obviously, at so young an age, the insei cannot support himself, so how does he live? With his teacher? Or does the Kiin ever offer any assistance?

Normally, the family of the student will support him. (*Kerwin was supported by his wife Gretchen, a lawyer.*) Very rarely the Kiin might offer some support under exceptional circumstances, but that is not really its role. And, even though supported by his family, a student will usually live with his teacher. The bond between teacher and student is a very special thing - almost as close as parent and child, especially since the insei is normally a child when he comes to live with his teacher. Students, even when full professionals, title-holders in their own right, cherish their teachers as long as the former live. When an insei becomes a full professional, he owes an immense debt to his teacher, a debt he repays by doing favors for him, taking students in which his teacher may be interested, for example.

Incidentally, Michael Redmond, America's other professional, is a student of Oeda. Oeda has taken in so many students that his house will no longer hold them all, so he has rented a nearby apartment in which the older students live. Naturally, they have considerably more opportunities for learning through playing this way as perhaps Michael's progress attests (*he is currently at or near 3-dan*).

What professional players impressed you the most, Mr. Kerwin, while you were in Japan?

All of them actually. The established professionals bring such a depth of experience and subtlety to the game that Iwamoto in particular has a style which has been likened to a "swarm of bees," that is, he is always coming at you from all directions at once, while no one is more subtle. Otake, too, has a style which is rich in power (*by which word Mr. Kerwin translates the Japanese that normally is rendered thickness in English*). What seem like defensive moves to the amateur hold always the threat of future attack. But you can learn so much from any professional. . . .

(End part 1. Part 2 next issue.)

NEWS FLASH Yan beat Snyder for the U.S. Championship. Details next issue.

GO IN SACRAMENTO

Competition from 10-kyu to 3-dan can be found at the Davis Go Club in Sacramento. Contact: Barbara Burrall, M.D., Dept. of Dermatology, Sacramento Medical Center, 4301 X St., Sacramento, Ca 95817.

GO IN CHICAGO

There is Go at the Korean YMCA on Saturday (and occasionally Sunday) afternoons. Contact: Dr. Soon Koh, 6007 No. Sheridan Rd., Chicago.

KIDO SPONSORED RIVALS MATCH
(Translated from Kido, June, 1977 by Bob Terry)

B: Kori Toshio, 4-dan

W: Yamashiro Hiroshi, 5-dan Komi: 5½

THE SHAPE OF THINGS TO COME

Once again we are pleased to present to our readers two young players who are practically unknown in America, but who seem destined to rank among the best in the Go world before long. In particular, Yamashiro, while winning plaudits from the experts, has also won a fair share of games as well. Just two years after this game was played he fought his way into the Meijin League where he defeated such lights as Sakata (who eventually won the round robin) and Rin Kai Ho. Currently he is champion of the Nagoya branch of the Nihon Kiin.

Kori cannot boast of such accomplishments, but he too has had his successes. For one thing, he won this game. He's managed to keep pace with Yamashiro in the rating tournaments as well, rising to 6-dan in the last five years (to Yamashiro's 7-dan ranking).

The game which follows is not only a good introduction to these young men, but a fine example of play in the "minor leagues" where a somewhat ragged style is compensated by the display of raw power and fighting spirit. Commentary by Abe Yoshiteru, 8-dan.

THE STAR OF NAGOYA VS. THE PRODIGY OF OSAKA

Yamashiro, 5-dan was born in 1958 and hails from Yamaguchi Prefecture. A student of Shimamura, 9-dan, he turned pro in 1972. One of his father's friends was close to Shimamura Sensei and that explains how the relationship began.

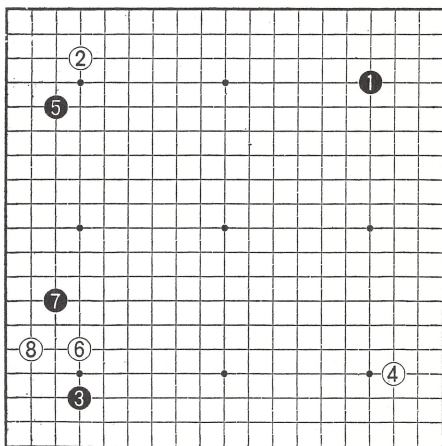
Already by the autumn of the first year he had advanced to 2-dan and the next year saw him rise to 3-dan. Since he was still little more than a boy, news of these exploits reached as far as Tokyo.

In 1973 he received Kido's New Player Award, the reason for his selection being "this great promise for the future." This promise he has fulfilled admirably: he won the 5-dan division of 1977's Kisei Sen, exemplifying the rapidity of his growth.

Kori, 4-dan was born in 1956 and comes from East Osaka. He never had a formal teacher and turned pro in 1974. His debut followed Yamashiro's by two years but his performance since cannot be said to be inferior. He displayed his dashing style in the 3-dan division of 1976's Kisei Sen and, though he was defeated by Oh Rissei in the final, his unswaying determination riveted the attention of all. It wasn't long before he was nicknamed "the prodigy." He too received Kido's New Player Award: 1974.

The weather on this day was overcast and sultry, leading the players to shed their jackets as soon as the game commenced.

The fan in Kori's hand snapped into life. It seemed to whip up his excitement.



Game Record 1 (1-8)

DISQUISITION ON JOSEKI

Two days before this one Kori had a game in Hagoya and afterwards came up to Tokyo, but Yamashiro's hectic schedule demanded that he play a game the day before, and take the bullet train to Tokyo this morning. Not only that, but he lost the game in question, one in the Meijin Sen against Kusunoki Teruko, 5-dan. It's not likely he slept much after that, and no doubt he replayed the game continuously during his ride on the bullet train.

But it's the prerogative of youth that when the board beckons, fatigue is banished and the excitement of the battle flares up anew.

In the lower left corner the sequence from the high kakari of W6 to 10 took no time. After using 3 minutes for B11, the players rattled off the moves from 12 to 19 without a pause.

Seeing the stones slapped down with such spirit gave me a pleasant sensation of the rhythm of youth.

B19 is a technique often met with. In the discussion after the game, Yamashiro pointed out that it had appeared in "the Sakata-Ishida game," and Kori chimed in, "That's right. The fuseki was exactly the same, too." That is, the 1975 best of 7 Honinbo match, game 7, which had attracted considerable attention.

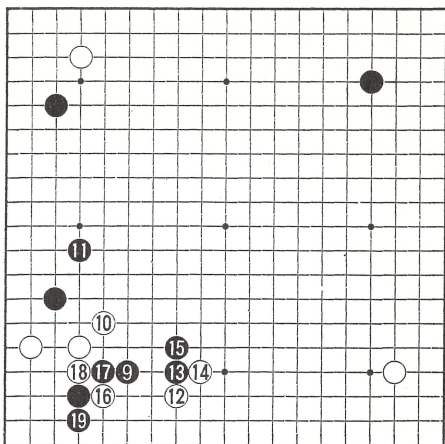
Of course it's to be expected that these two would remember the precise move order of that game, but even so, one can catch a glimpse here of their daily study habits.

The joseki in the lower left is comparatively new, and the variations numerous enough. When Abe, 8-dan joined in the post-game analysis, this joseki formed a major topic of discussion.

First off, at B19 the sequence in Diagram 1 from B1 to W4 is the best known, but according to Abe, 8-dan "B is a bit dissatisfied." The two B triangle stones overlap the influence of the ponnuki and one can argue that they've been forced into that situation (kikashi) by the W triangle stones.

B19 is a new move played by Sakata in the above-mentioned Honinbo Sen game, and since then still other variations have appeared. Specifically, there is the pattern in Diagram 2 which results when, in response to W16 in G.R. 2, B hanes underneath with 1. Kajiware, 9-dan tried this move against Ishida, 9-dan in the 1976 Meijin League. At the time, the new pattern which resulted was praised as "a splendid give-and-take."

Of course, the hane underneath of B1 in Diagram 2 is itself not a new move. This very same Abe, 8-dan, in the days when he was 3-dan, had this move played on him by Otake, 5-dan in a "Five man elimination tournament"



Game Record 2 (9-19)

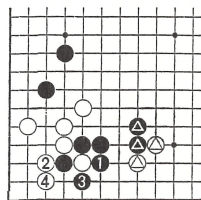


Diagram 1

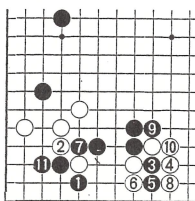


Diagram 2

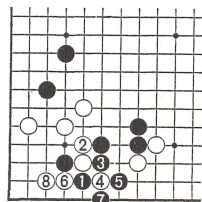


Diagram 3

sponsored by Igo Club magazine. At that time the moves in Diagram 3 (last page), up to W8 came about and it was decided that "W isn't bad."

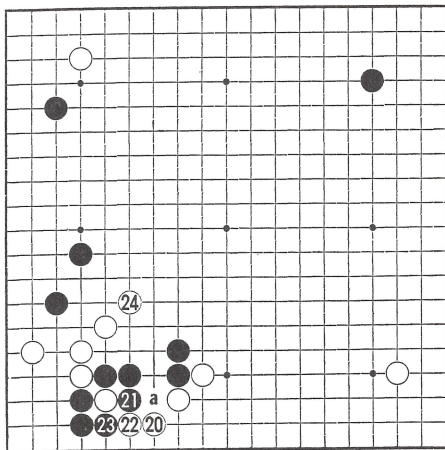
It's interesting that when Abe, 8-dan touched upon this technique of the underneath hane, Kori scratched his head and berated himself with the words, "How stupid I am!" Undoubtedly he was aware of the technique in question, but nonetheless didn't give it a passing thought. It was this recklessness in failing to consider these possibilities for which he was criticizing himself. Kori is perhaps unique in that even things like this will occasion such an outburst of self-reflection.

Well now, play proceeded to B19 in short order, but here Yamashiro's hand paused. The fan in Kori's hand continued to snap as his leg began to shake nervously. "C'mon! Let's see what you've got!" he seemed to be saying.

STRONGEST IS ATE-KOMI BUT...

The move Yamashiro played was the kosumi of W20. Whether this move is indeed possible or not is a difficult question.

Since B responded with 21, W's play was crowned with success as he was able to eliminate B's eye in sente. Incidentally, in the Sakata-Ishida game, W played 20 at a followed by B21. At B21, was it possible to play the ate-komi of B1 in Diagram 4? This is an important point. The nobi of W2 is the only move. After 3, B blocks at 5 and the question is who captures whom (semeai). After B9, Yamashiro intended to hane at



Game Record 3 (20-24)

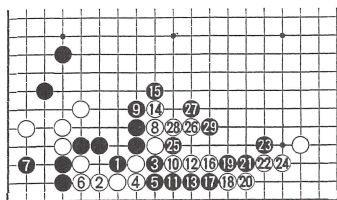


Diagram 4

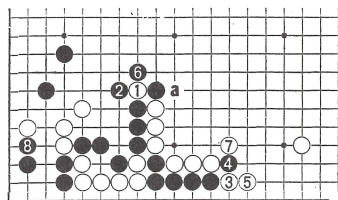


Diagram 5

W10, but when W plays 24, B can cut at 25 and annihilate W with 27. Yamashiro: "W can save himself (shinogi) by cutting at 1 in Diagram 5 instead of playing 18 in Diagram 4."

Indeed, B has no choice but to answer at 2 and now blocking at W3 doesn't lead to Diagram 4 since W can always atari at a. However, be that as it may, capturing at B6 is thick, and even though B discards the lower side he has more than enough compensation. By reinforcing the corner with B8, W's four stones to the left have practically withered on the vine.

Does this mean W20 in G.R. 3 was unreasonable after all? No, it's still too early to reach a decision. According to Abe, 8-dan, instead of the hane of W10 in Diagram 4, W can dodge at 1 in Diagram 6 (next page). There's nothing better for B than to attach at 2, but then the empty triangle of W3 is a good move. When B cuts at 12, W13 and 15 are the strongest moves. And again, at B16, W17 is a wonderful, powerhouse of a

move. Notice that if B cuts at a after 17, W has the ladder Wb, Bc, Wd, Be, Wf, Bg, Wh up his sleeve. Such being the case, it's clear that in the given situation the triangle stone in Diagram 6 forms a lifeline for W. Without the triangle stone, W has no hope of holding out with the move at 17 and thus cannot escape destruction.

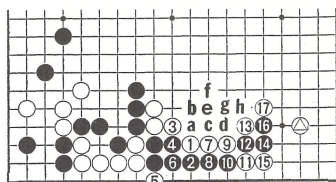


Diagram 6

And so, a conclusion has emerged. That is, by itself W20 in G.R. 3 is not tenable, but because of the situation on the right it may very well be possible.

It's intriguing to speculate about what would have happened had Kori played tough with B21 at a, but at all events, 21 was the proper move.

TOO MUCH FIGHTING SPIRIT

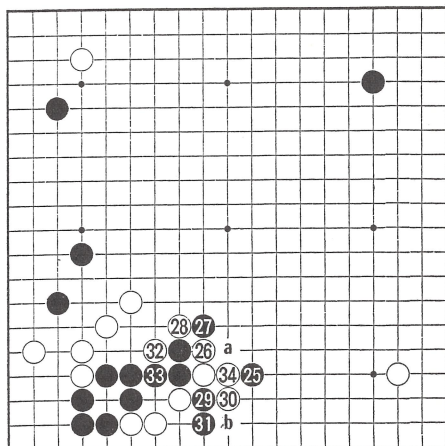
With B25 all signs point to a full-fledged middle game in the offing.

Yamashiro pressed at 26 out of fighting spirit, but here W1 in Diagram 7 was good. If B2, W can fight with the jump at 3. Or, if B plays 2 at a, W jumps to b. This too would be unwelcome to B.

In a flash, Kori haned at 27. It's the natural move.

Again fighting spirit compelled Yamashiro to cut at 28, but as might have been expected it was an overplay. There was no choice but to play the standard turning move at a.

An eye for an eye, as they say: B made his own cut at 29.



Game Record 4 (25-34)

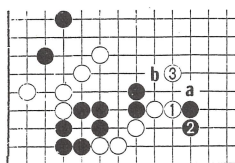


Diagram 7

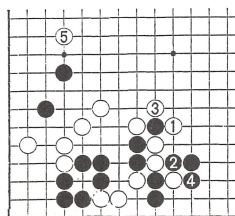


Diagram 8

After the atari at 30, W intended 32 as a forcing move (kikashi), but in reality he simply reduced his own options (aji keshi). Furthermore, the connection of W34 was a fatal mistake.

If W blocks at b with 34, B will cut at 34 and capture W in the resulting ladder. Therefore, with 34 W had best atari at 1 in Diagram 8. When B cuts at 2 the exchange with W3 and B4 results. Since B makes a considerable profit he comes out on top, but W can still make a fight of it by jumping in at 5.

B answered W34 with a dazzling rejoinder.

THE ISSUE OF THE BATTLE

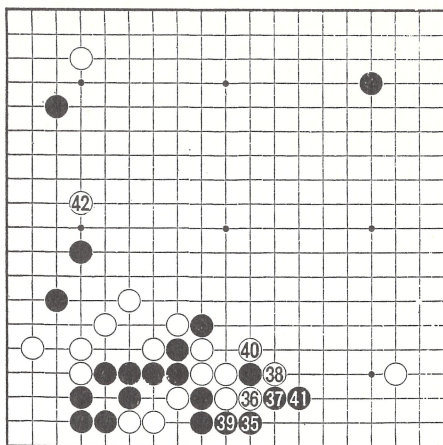
With a nonchalant air, Kori played the jump of B35. Apparently he had already read the line out.

For his own part, Yamashiro appeared shaken. Not even in his wildest dreams would he have imagined such a thin move was possible. I'm sure he expected B to crawl at 1 in Diagram 9 instead of B35 and judged the sequence to 4 acceptable to W.

W took 6 minutes to convince himself there was no alternative to 36; without doubt a long, drawn-out, painful 6 minutes for Yamashiro.

The prospects are dim for W if he tries to push through at 1 in Diagram 10 instead of playing 38. The shortage of liberties forces him into bad shape at 3, and W is hard-pressed to find a continuation. (B2 at 3 is even more effective! - Ed.)

W's moves to 40 were forced, and even though



Game Record 5 (35-42)

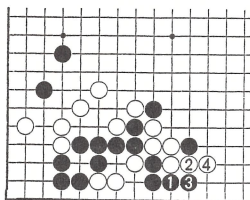


Diagram 9

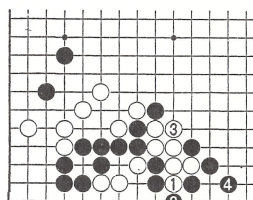
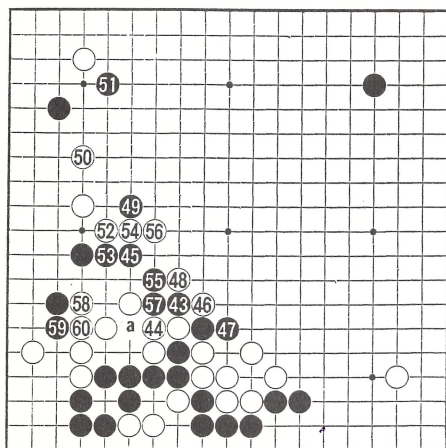


Diagram 10



Game Record 6 (43-60)

he makes a ponnuki, the B cutting stone, slicing through his position, bodes no good. As a matter of fact, it neutralizes the W thickness. Kori's leg began vibrating as before. "How does that suit you!" he seemed to be saying. Yamashiro braced himself and jumped in at 42.

UNREASONABLE BUT...

From the start the players were doing battle on the psychological front as well. As soon as Kori had played a move he was satisfied with, his fan would be whipped into action and his leg would start shaking rhythmically in a display calculated to disconcert his opponent. Yamashiro also was not to be outdone. When it was Kori's turn

to move, he would adopt an air of lofty indifference and, imitating his adversary, begin vibrating his leg.

But as might be imagined, as play entered this phase the complexity of the situation began to exact a mental toll. As before, Kori was bristling with fighting spirit; however, Yamashiro now stared intently at the board.

While he searched for a saving resource, the rustling of his fan every so often became subdued.

With the forcing move (kikashi) of B43 and the jump to 45 it's anchors away, full speed ahead.

It's painful for W to have to secure his group with 46 and 48: he has no chance to initiate a counter-attack.

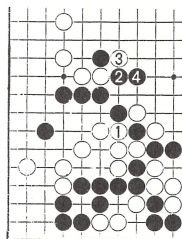
Responding to W50 with B51 is also fine style. Although W52 & 54 may appear a bold attempt to seize control of the game, at this point the more refined, standard measures will fall short.

When W pushes through at 56, he must suffer B to connect at 57. He realized his play was unreasonable, but was determined to go down fighting.

The safe thing was for W to play at 1 in Diagram 11 instead of 56, however B pokes his head out into the open in fine form with 2 and 4 and it's questionable what W has accomplished.

W60 is unavoidable. If it's omitted B has a murderous throw-in at a.

How will the battle between the two big groups be resolved? Either they both will live or a fight to the death (semeai) will ensue. One thing seems clear, though: the initiative is with B.



A "FLOWER-VIEWING SEMEAI"

FOR B

The timing of 61 and 63 was a source of some pride to B. This enabled him to play the moves to 67 in sente; and at the same time, more or less immobilize the seven W stones on the lower side. Perhaps W was seeking to console B for the imminent peril in which the stones on the left were placed, but if so, it was overly generous. With such joys as the block at a in the upper left at B's disposal, he can hardly lose, even in the unlikely event that his big group on the left side is captured.

Feeling fresh and invigorated, Kori drew back at B69, challenging his opponent to a direct confrontation.

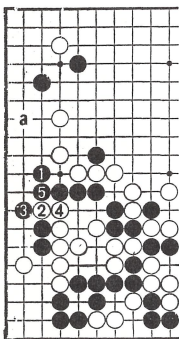
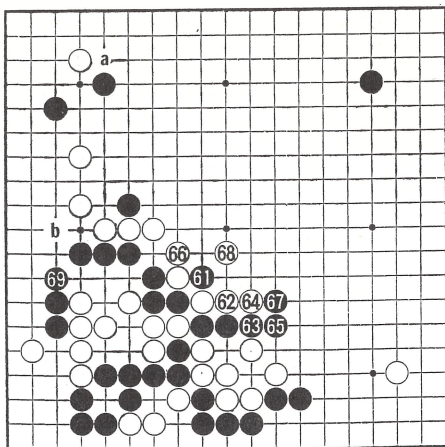


Diagram 12



Game Record 7 (61-69)

From the standpoint of safety, the kosumi of B1 in Diagram 12 is more solid than 69. If W2, B answers with 3 and 5 and has scope for sliding down to a; also, the shape is such that it is impossible for him to lose a subsequent semeai. After the game, Kori revealed the self-confidence he felt while playing B69: "I hardly considered any other move." This doesn't mean that he had read the semeai out to the end, but probably that from the viewpoint of shape (katachi) he judged that things wouldn't go badly. I fancied that I was being afforded a glimpse of one of those ineffable aspects of genius; that is, the player's supreme confidence in his appraisal of the position.

On the other hand, Yamashiro's appraisal indicated that, like it or not, the moment of truth was at hand. He sat hunched over the board, immersed in reading out the possibilities.

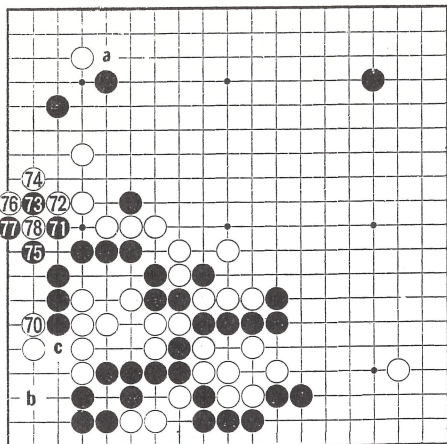
I wondered what observations Abe, 8-dan had to offer and so I walked to the analysis room next door where he predicted: "W's kosumi at b will fail."

GOING DOWN FIGHTING

During his extended meditation on the semeai in prospect, Yamashiro would at times shake his head. It seemed to me that while he was analyzing the fight, the mental picture he had of it would become jumbled and he'd be forced to abandon his train of thought in mid-stream. As he shook his head he would, at the same time, give it a sharp rap.

The crawling move at 70 that he played after pondering for a protracted 46 minutes was rather unexpected.

For W70, the move that immediately catches the eye is the kosumi of 1 in Diagram 13 (next page). The sequence Abe, 8-dan had demonstrated in the adjoining room as his preliminary reading of the semeai results in W's disadvantage through B20 (following this, Wa, Bb, Wc, Bd, We, Bf gives B a direct ko). In the midst of this variation, the hane and connection of B14 and 16 turns out to be the vital point of the semeai. Since allowing this hane and connection proves to be W's undoing, instead of 9 in Diagram 13, W, after 1 in Diagram 14, makes a hane and connection of his



Game Record 8 (70-78)

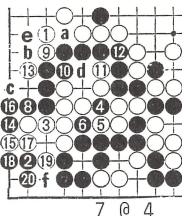


Diagram 13

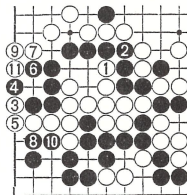


Diagram 14

own with 3 and 5 and this is probably best. Doing so leads to a one-move approach ko for B after W11.

Yamashiro did read out Diagram 14, but he decided that playing for ko offered no hope. That is indeed the case since, following W11 in Diagram 14, B will block at a in G.R. 8, squelching W's resistance.

Bear in mind that even if W can win the semeai unconditionally it's something of a Pyrrhic victory.

I should add here that W has the option of playing 1 in Diagram 15 instead of 70, but B would gladly kosumi at 2 leading to life for both sides with W3 and B4. It goes without saying that this is out of the question for W.

But you may still be wondering why W, after all that thought, played 70, which is clearly not the strongest move. Well, from Yamashiro's viewpoint, the kosumi of W71 offered to prolong the agony and little else, even after he had expended all that time examining the resulting positions. In particular he must have viewed with alarm the possibility that B would seize the vital point in the semeai with b, Wc, B70. Drawn to the same cul-de-sac again and again, W must have sought to escape his misery by crawling at 70. However, he simply traded the frying pan for the fire. The added resilience B's group gained with the kosumi of 71 allowed him to cheerfully play for ko with 73 and 75.

W76 and B77 started the ko fight, but it's questionable whether it is indeed relevant to the semeai.

For some time now, Yamashiro's face has betrayed a lack of interest in the progress of the battle. Already the situation is out of his control. Also, the younger professionals who had come every so often to look in on the game are no longer in evidence.

(continued next page)

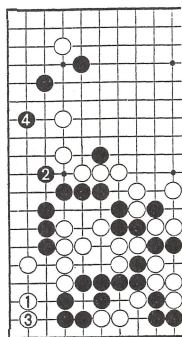


Diagram 15

GO IN COLUMBUS

There is good news and bad news concerning Go activity in Columbus, Ohio. First, the bad news - the Go club that was meeting at Ohio State University no longer exists. Now for the good news. Harold Shindel, the proprietor of the Drowsy Dragon, has asked us to announce that he intends to start a club combining Go and Shogi (an Oriental game similar to chess) at his store. The Drowsy Dragon Go and Shogi club will meet at the store, which is located at 34 Maplewood Ave., Columbus OH 43123. Contact Harold Shindel at (614) 231-8534 for further information.

COMPLETE VICTORY FOR B

When B took the ko at 81, Yamashiro connected at 82 with hardly a moment's thought. Without any ko threats, his fighting spirit was rapidly fading.

W played 84 and then took back the ko with 86, but it was clear he could hope for nothing from this ko fight. B's plays from 87 to 91 wrapped up the game nicely. Yamashiro gazed at the board for several minutes and then muttered, "It's no good, I guess," indicating his resignation. Even if W connects at a, he will lose the semeai when B blocks at b.

Immediately, the focus shifted to the post-game analysis and with Abe, 8-dan joining in, the conclusion reached was that since W had no chance after the fighting shifted to the left side, W34 in G.R. 4 was the losing move.

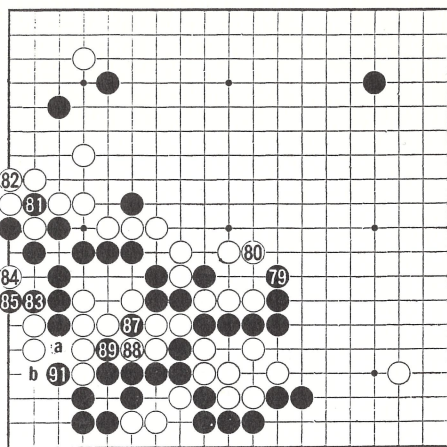
Over dinner afterwards, I asked how the two had fared against each other in the past, and Kori promptly replied, "I've won two and lost three." Yamashiro nodded in agreement. So with this game, the score moves to 3 and 3 which will undoubtedly spur on their rivalry.

Interestingly, their way of speaking was also a study in contrasts. When the topic of conversation was Go, Kori was the active one, with Yamashiro more subdued, but it was just the opposite when we talked of other things. Yamashiro readily answered any question I posed to him, but Kori fell silent. The expression on his face seemed to indicate that anything other than Go held no interest for him.

When Kori heard that Yamashiro had played a game on the previous day he commiserated with him: "So that's how it is. Well, that's a shame."

Undoubtedly Yamashiro's fatigue set his game awry. However, next time the two meet he'll be out for revenge, I'm sure.

B wins by resignation after B91.

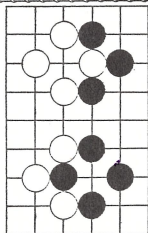


Game Record 9 (79-91)

W90
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Based on writings by Kaoru Iwamoto, 9-dan
 Translation by T. Ogoshi English Preparation by Roger A Newlander
 Edited by Don Wiener

PART I - KESHI (Continued from last issue)

TYPE XII

The difference between this and the previous type (see AGJ 17:2) is in the absence of the extension to a on the upper side. Hence W should aim to erase (Keshi) the right side, as in the previous Type. It would not do to plunge in deep as shown in Diagram A, as B is sure to counter with the strong capping play at B2. Even when the lower W formation is closer, as in Diagram B, a deep invasion would not be good. After B's cap at 2, W will still not be able to develop in good form.

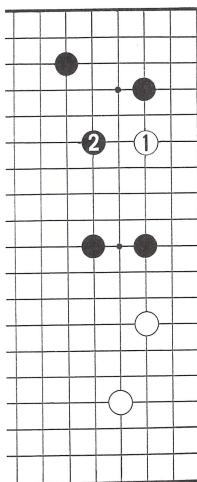


Diagram A

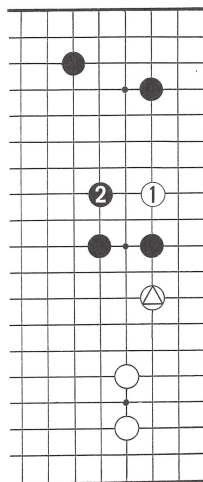
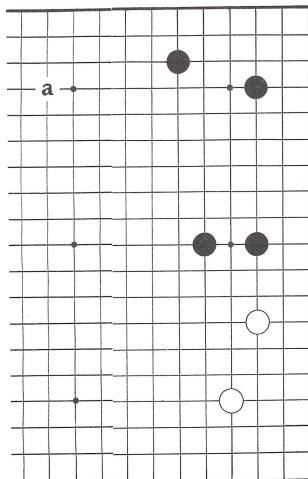


Diagram B



Type XII

DIAGRAM 1: The exchange of W1 for B2 and then the placement of 3 is the same as in the previous Type. This is the basic pattern. If W reverses his first two plays as in Diagram

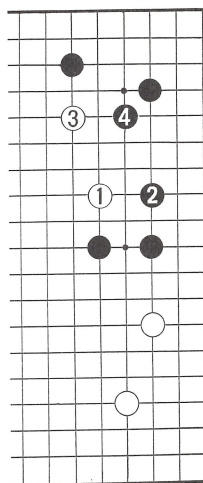


Diagram 1

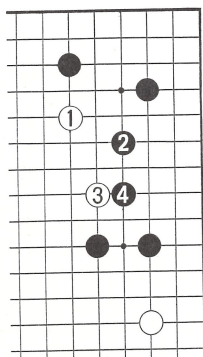


Diagram C

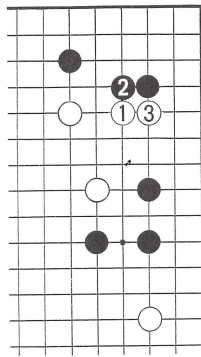


Diagram D

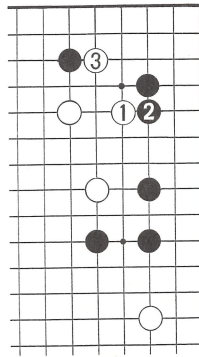


Diagram E

C, B can take other defensive measures. At first glance it may appear that B has a rather odd type of defense, but there is

really no way for W to "hit back." It cannot be denied that W played more effectively in Diagram 1.

Diagram D (previous page) shows what would happen if B does not play B4 of Diagram 1. W1 will be a hard blow for B, as his forces will then be split apart. On the other hand, if he tries to avoid this by playing B2 in Diagram E, then W will play 3 and B still cannot avoid being separated.

DIAGRAM 2: After B4 of Diagram 1, W plays 1 here.

Then, after B2, it is customary to attach and cut with W3 & 5. The ladder relation is important. This is something that both sides have to consider when W first approaches at 1.

DIAGRAMS 3, 4, & 5: The play continues through 11, where W captures B6 in a ladder. This ends the first round of the fighting. If this ladder is unfavorable for W, then W3 & 5 in Diagram 2 are not good. A play that perhaps will not be recognized as good by a beginner is the sacrifice of B6. This is an important sacrifice and should not be omitted. If B fails to play at 6 and merely holds the W stone with B1 of Diagram 4, it will be very disadvantageous. This is because it gives W the chance

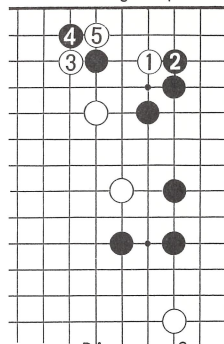


Diagram 2

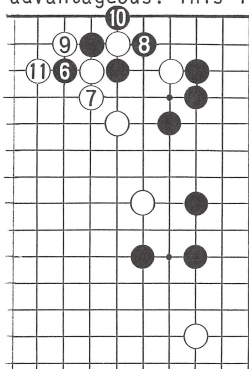


Diagram 3

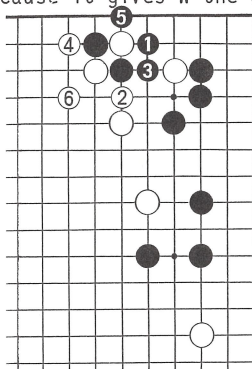


Diagram 4

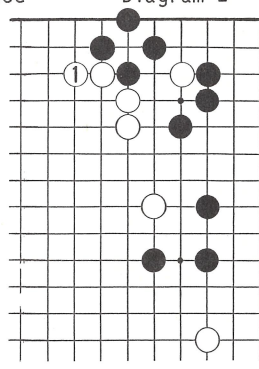


Diagram 5

to solidify his outside boundary stones. If B captures at 5 following W2, W will extend to 1 in Diagram 5. Both Diagrams 4 and 5 show that B has lost something by not playing the sacrifice stone of B6 in Diagram 3, since the ladder situation could change at any time to B's advantage and W must be constantly guarding against this. In Diagram 5, W is also threatening to make contact with his right wing if B is not careful.

DIAGRAM 6: If the ladder is not to W's advantage, then he must resort to the knight's move at 1 in Diagram 6 instead of W3 in Diagram 2. Here again he is happy to carry out a slight Keshi. B may, if he wish, play somewhere else unless he is afraid of the sphere of influence W might carve out in the center and upper side. Instead of B playing 2 of Diagram 2, he may think it to his advantage to play at 1 in Diagram F. He

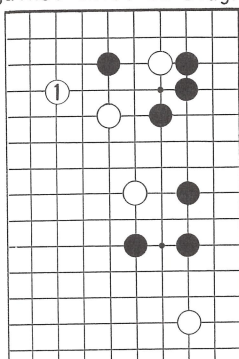


Diagram 6

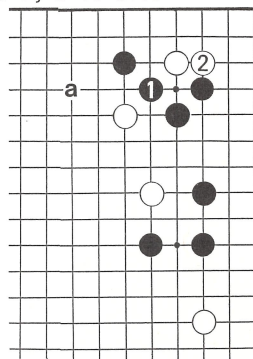


Diagram F

might believe that he is cutting off a W stone, but if W plays 2 there are all sorts of possibilities in the corner. No longer can B take the corner unconditionally (without ko). Even so, after thinking of this corner possibility for W, it still may be better for W to play at a instead of 2, retaining the right to play in the corner later.

DIAGRAM 7: To push up at B4 here instead of B4 in Diagram 1 is a play that might be expected of a beginner. As a measure to stop W's spreading influence on the upper side, however, this play is simple and can not necessarily be dismissed, although B would then be exposed to the knight's move by W at 7 and this side of B's area would be damaged.

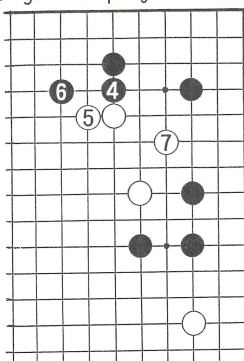


Diagram 7

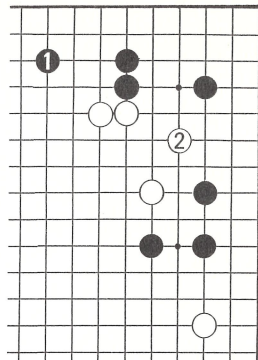


Diagram 8

DIAGRAM 8: Even if B played low as in Diagram 8, still W's answer would be this W2.

DIAGRAM 9: Following Diagram 7 (or 8) B must be careful as W can cut B's lines with W1 & 3 of Diagram 9. This is an asset for W. B has no suitable way to defend prior to this W1 as can be seen by carefully examining Diagrams 7 & 8.

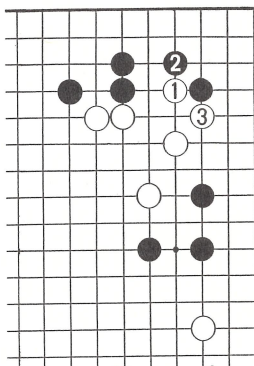


Diagram 9

DIAGRAM 10: If B answers W's original attack by playing at 1, then W merely exits at 2. This plan cannot be said to be bad for B, but W still retains the possibility of playing at a, and if B connects at b, W can cut the B forces by playing c.

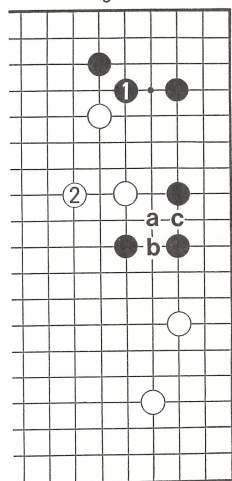


Diagram 10

DIAGRAMS 11 & 12: If, instead of B4 in Diagram 1, B should decide to jump to 1 in Diagram 11, then W can enter B's lines with W2. This poor play by B is a confusion of strategy with Type XI (AGJ 17:2).

Here, without an extension along the upper side, this fight is generally not advantageous to B. After the plays up to W4, B must, do something to protect the right upper side. If he attacks W2 with a, W enters in at the left with b, and continues as shown in Diagram 12. You will notice that the result of all this is a very weak isolated B stone to the left.

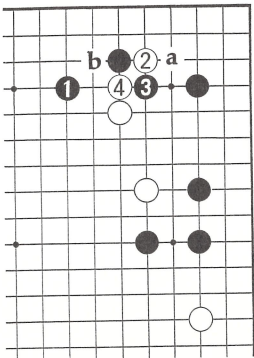


Diagram 11

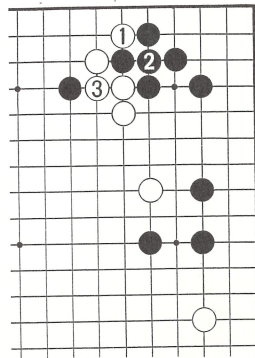


Diagram 12

If B took these measures to stop W's attempt to build influence on the upper side, B has failed completely. This would be especially true if W has friendly forces off to the left.

TYPE XIII

The form on the right side is unchanged from that of Type XII, but there is the addition of a two line stretch at the top. It should also be noticed that, contrary to Type XI, etc., this stretch is narrow. The fact that W is shown approaching from the left is not particularly important. Because of B's additional strength and the closeness of his formation, W's attacking tactics will naturally be different. The most important difference is that the tactics of the previous Type (see Diagram 1 Type XII) will not have much effect here.

DIAGRAM 1: In Diagram 1 W again starts off with the erasing move of W1, but then switches to 3. After the play through B8, W can relax by solidifying his forces with 9. The main object of Keshi is

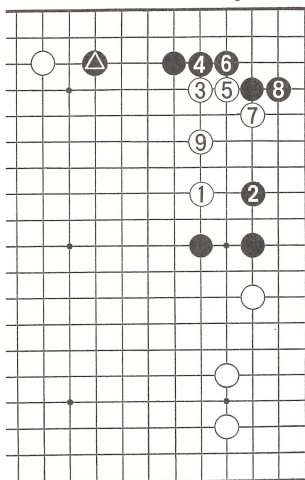


Diagram 1

sufficiently obtained here. B's extension to Δ now appears to be a duplication of strength. You can understand this by assuming that the moves 1 through 9 were played first and then B played Δ . This would not be a good move. This type of W attack is especially good where this two line stretch exists. If it were not present, then the W maneuver would not be as good.

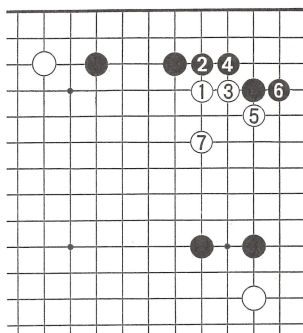
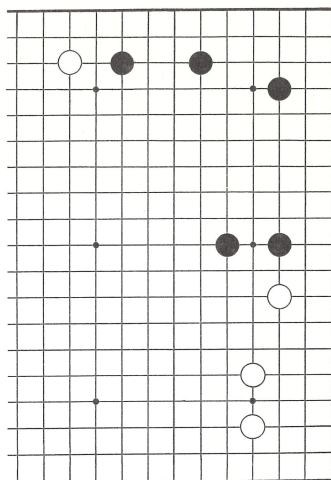


Diagram 2

DIAGRAM 2: Here we see what would happen if W decides that the first two moves in Diagram 1 are not needed. B has no effective way to attack this W formation, so it looks as if the exchange of W1 & B2 (Diagram 1) was unnecessary. This is partly true, but if one considers how much easier it is for W to advance into the center from Diagram 1, it is clear why that formation is better.

DIAGRAM 3: B should not make the mistake of substituting B1 of Diagram 3 for B6 in Diagram 2. W will play 2, aiming at Δ , and if B guards by playing b, then the exchange of 1 for 2 becomes bad for B.

DIAGRAM 4: After Diagram 2, what would happen if B decided to attack W's position?



Type XIII

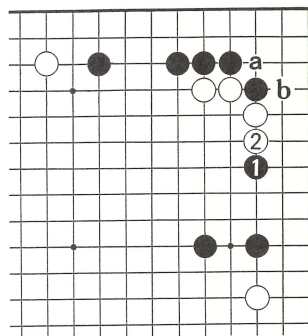


Diagram 3

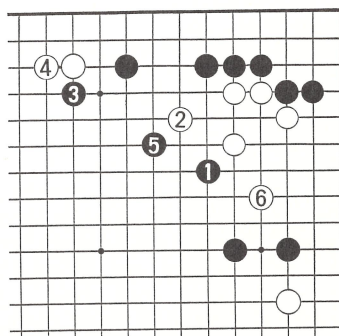


Diagram 4

The first move might come at B1. After the exchange through W6, W would not have to worry about creating two eyes, but it is not good to be under so much pressure. This is why Diagram 1 is better than Diagram 2.

DIAGRAMS 5, 6, & 7: At this time I want to point out why W could not play exactly as in the previous Type. After the first two moves and the slant jump to 1, B answers with the usual 2. Now look what would happen to the method of attack employed previously. After the exchange through B8, B will have a consolidated position and W will have gained little. This is true no matter which one of the following two continuations W picks.

In Diagram 6 the B area is not reduced greatly and W's formation is not yet in order. It will be subject to considerable attack in the future progress of the game. If W does not draw out as in Diagram 6 but

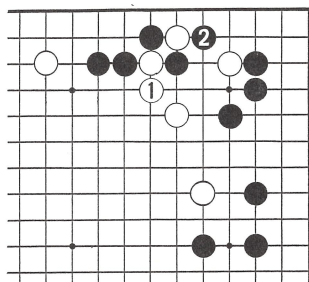


Diagram 6

instead plays W1 in Diagram 7, then B immediately captures with B2. After W's defense at 3, B plays at 4 with the possibility of playing the suffocating move at a. This is also bad for W.

DIAGRAM 8: If W starts by playing at 1 of Diagram 8, he can live in the corner, but this can not be said to be profitable for W. On the contrary, it has helped B increase his outside influence. Also, the stretch on the upper side, which might have been a little too shallow before, now appears to be just about right. After W7, B may play at a and then play elsewhere after W defends.

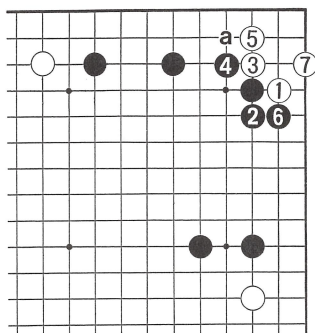


Diagram 8

DIAGRAM 9: Another defense for B might be that of Diagram 9. Here W lives on the right side, but although W has gained in area, B's outside influence is tremendous.

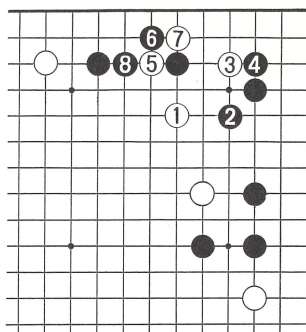


Diagram 5

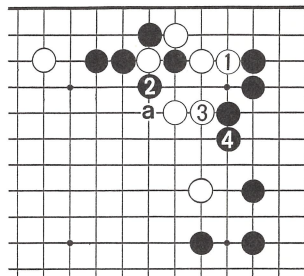


Diagram 7

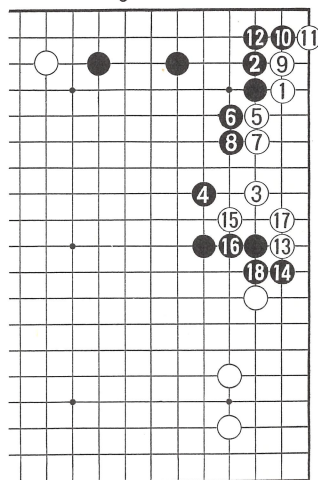


Diagram 9

(continued next issue)

MASS GO ASSOCIATION FALL HANDICAP TOURNAMENT

The MGA Fall Tournament, held Sunday Nov 14, drew 15 players from 15-kyu to 5-dan. The 4-round event was won by Keith Crews, 3-kyu, with a perfect 4-0 record, including wins against Bob Kamsler, 3-dan, and Don Wiener, 5-dan. Steve Cahill, 15-kyu, a newcomer to the club, was 3-0 after Round 3, but unfortunately had a previous engagement and could not stay for Round 4. He still qualified for 3rd place in the tournament.

Don Wiener and Skip Ascheim co-directed the tournament, allowing them both time enough to play as well.

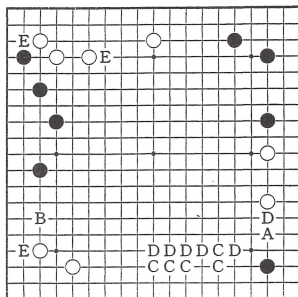
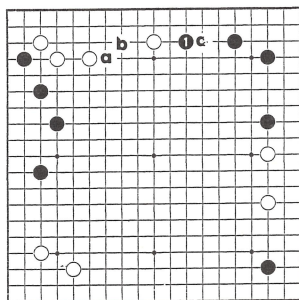
#	NAME	RANK	1	2	3	4		#	NAME	RANK	1	2	3	4
1	D Wiener	5d	2	4	3	7		9	E Casey	4k	10	8	4	11
2	B Kamsler	3d	1	3	7	5	2nd	10	N Roiter	7k	9	6	13	12
3	S Ascheim	3d	4	2	1	6		11	R Zito	7k	12	14	6	9
4	A Szejman	2d	3	1	9	8		12	D Armstrong	12k	11	13	14	10
5	H Leung	1k	6	7	8	2		13	S Cahill	15k	14	12	10	-
6	R Hubbard	3k	5	10	11	3		14	P Howard	15k	13	11	12	15
7	K Crews	3k	8	5	2	1	1st	15	J Ray	9k	-	-	-	14
8	P Peterson	4k	7	9	5	4								



GO IN KANSAS CITY

The Go Club of Greater Kansas City is alive and well. Contact: Dr. Tatsuo Sato, 9200 West 116th Street, Overland Park, Kansas 66210.

ANSWER TO COVER PROBLEM



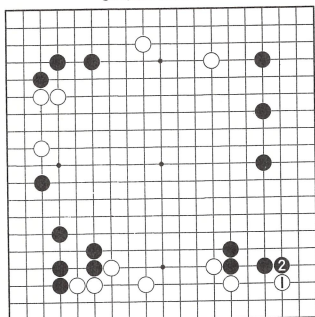
B1 is correct. Not only does this make a double-wing formation from B's upper right shimari, but it also aims at invading the W position to the left at either a or b. W would like to play at c before B has a chance to play 1.

BA in the second diagram is also a good point, but not as good as B1; BB is third best. Of the other possible plays in the lower right, the points marked C are better than those marked D; elsewhere, E in the lower left is not as good as any of the above-mentioned points, but is perhaps slightly better than the points marked E in the upper left.

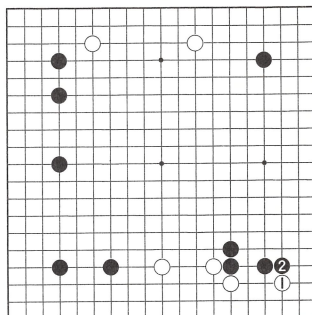
The Vivisection of an Opening

Compiled and Edited by
Sekiya Toshio, 9-dan

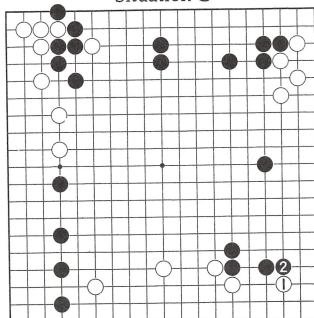
Situation A



Situation B



Situation C



GO IN OTTAWA

The Ottawa Go Club meets every Tuesday from 7-10pm at room 215, University Centre, 85 Hastey, Ottawa. Contact: Y. Tsuchiya, 2140 Fillmore Cres., Ottawa, Ontario K1J 6A4.

GO IN SANTA ROSA

The Sonoma County Go Club meets Friday evenings from 6:30pm to 12:00+ at 637 Dexter St., Santa Rosa, and Saturday morning from 10:00am at 2227 Mendocino Ave., Santa Rosa. Contact: Matt Duling or call (707) 542-1816.

Details of the *Joseki*

First we will consider the basic theme of the *joseki* along with a few of the more typical variations.

With White playing the *kogeima-gakari* of ①, and Black responding with the *tsuke-nobi* of 1 and 3, everyone has probably had to yield to a White invasion at *san-san*. Following White 4, Black can respond at either "a" or "b".

In most cases, when Black has a stone at either A or ② as in diagram 1 and elects to play the *tsuke-nobi*, White continues by playing at B with Black then playing at C. But, on occasion, White finds this to be insufficient, and thus attacks at *san-san* with the intention of extending in the direction of A as in diagram 2. In other words, with Black's *osae* at 5 in diagram 3, the footing of the stone at ① is undermined by White sliding to 6. Next, Black cuts at 7 in diagram 4, and that's it for this part of the *joseki*. This formation is probably the most typical result seen.

With the plays at 4 and 6 in diagram 3, White has achieved exactly what he set out to do while Black 5 has been played, as it were, instinctively to establish a barrier between White 4 and ①. There is no mistaking who is favored with this variation.

Black is not limited to just the cut at 7 in diagram 4. Considering the example in diagram 5, even with Black having previously played a stone at ② and then having cut at 1, White is afforded the opportunity for machinations at A, B, or C. Hence, Black can elect to play the sequence from 1 through 5, followed by the *magari* 7 as in diagram 6. Or, possibly, if Black has a stone at either A or B, a play at 1 in diagram 7 compels White to respond with 2 and 4. Even with the omission of a Black cut at C, this is a desirable way of playing. After White 4, Black can still play the *magari* at D.

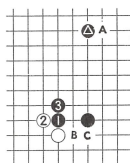
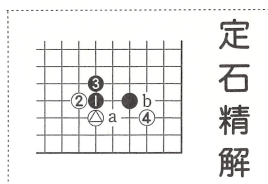


Diagram 1

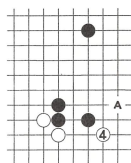


Diagram 2

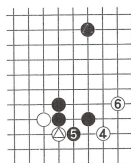


Diagram 3

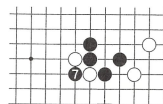


Diagram 4

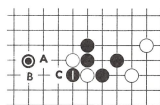


Diagram 5

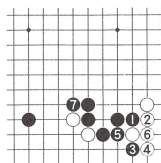


Diagram 6

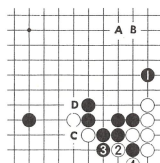


Diagram 7

GO IN ILLINOIS

A new Go club is forming in Rockford, Illinois. The Rockford Go Organization, as it will be known, is being organized by James Cooper. For further information contact him at 3408 Charles St., Rockford, IL 61108.

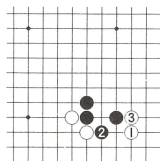


Diagram 8

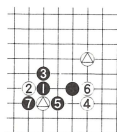


Diagram 10

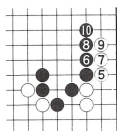


Diagram 12

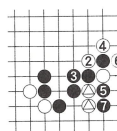


Diagram 14

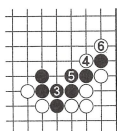


Diagram 16

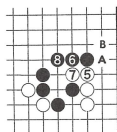


Diagram 18

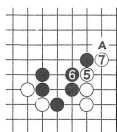


Diagram 19

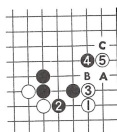


Diagram 20

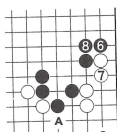


Diagram 21

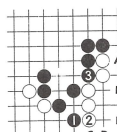


Diagram 22

Then there is the matter of White's play at 3 in diagram 8. The Black cut at 4 in diagram 9 presents a problem: White can comfortably play the two-space extension at 5. In the case of White having played the double *kakari* at 5 in diagram 10, a standard shape results with Black playing the *tsuke-nobi* followed by the sequence through 7. Since White's extension at 5 in diagram 9 is wider than that in diagram 10, there is good reason for Black to be dissatisfied.

So, what about the *osae* of Black 4 in diagram 11? With White responding at 5 and Black continuing with the sequence through 10 in diagram 12, White retains *sente*. This can be considered better for Black than the result in diagram 9, but it is still not good enough.

Instead of Black 6, there is the *nidan-bane* at 1 in diagram 13. Should White elect to play 2 and 4 in diagram 14, the most profitable method for Black is to enclose the two stones at 5. But White can provide for such a contingency with the excellent play at 2 in diagram 15. Were Black to repair at A, White simply connects out with B.

In diagram 16, even though Black 3 prevents the connection, White can play 4 and 6. This too favors White because Black can not now catch the stones as was possible in diagram 14.

All of the preceding have been unsuccessful methods for Black in dealing with the situation in diagram 8. The solution is to play loosely at 4 as in diagram 17. This is far more annoying for White to handle. In diagram 18, if White plays at 5, Black plays at 6, etc. Following Black's play at 6, if White A, Black naturally checks at B. Accordingly, Black would lose all of the advantage in playing the *tesuji* at 4 in diagram 17 should the response to White 5 be that of 6 in diagram 19. Against White 7, Black can not now play at A.

What happens when White attaches at 5 in diagram 20? Continuing with Black A, White B, and Black C is strong, but simply playing 6 and 8 in diagram 21 is decidedly better. A Black play at A is effective against the corner in that it aims at B. Black also threatens with plays at 1 and 3 in diagram 22. Should White play elsewhere, Black A, White B, Black C, White D, and Black E kill the group.

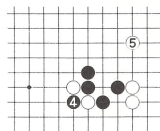


Diagram 9

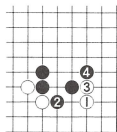


Diagram 11

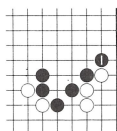


Diagram 13

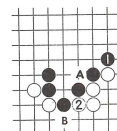


Diagram 15

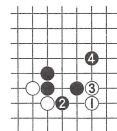


Diagram 17

Visiting a Country Temple on a Winter Day

By Ke Chang

An aged fane among the trees,
With leaves yellow, foliage maroon;
On silent path is no man seen;
Untrodden frost, in afternoon.
A sound of go-stroke stillness breaks,
In tiny yoga priory,
Beside the tree Sasanqua.

Translated by Karl Davis Robinson

After what we've just seen as ways for Black to correctly deal with this situation, it appears that the best option for White is the *keima* at 3 in diagram 23. With Black then playing the cut at 4, White can immediately play at A. Black has ended up having to share this space with White, but with an understanding of what was described earlier about such a shape, there should be no real problems.

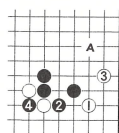


Diagram 23

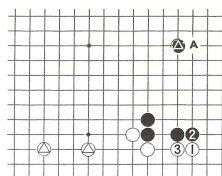


Diagram 24

The next option for Black in response to White's invasion at *san-san* is the *osae* at 2 in diagram 24. White will then connect out with 3. In a localized sense, Black 2 is somewhat passive, but considering the surrounding situation, it is probably the most appropriate method of play. A Black stone in the vicinity of A/A thus defines the territory one will expect to maintain in the end, and in view of the strength of White's position with the two-space extension of 3, this method also adheres to the fundamental principle of constructing commensurate territories.

Supposing Black sets up the obstruction at 2 in diagram 25 and then cuts at 4, the stone at A can change from an asset to a liability with White playing the *keima* at 3. Besides, the cut at 4 has no real effect on the stones at 5. Another unsatisfactory result for Black.

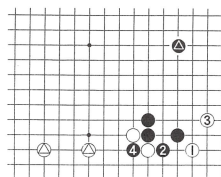


Diagram 25

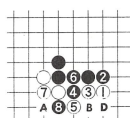


Diagram 27

Following the sequence in diagram 24, Black can play the *wari-tsugi* of 4 and 6 in diagram 26. If White then plays the *kake-tsugi* at 7, Black has the *kikashi* at 8. Because of the difficulty in dealing with a Black play at 9, White is obliged to extend there. This is an entirely adequate result when White connects out in this manner. There is redundancy [heaviness] in White's position, a considerable rigidity in shape.

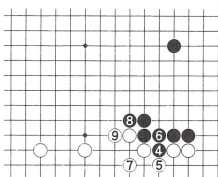


Diagram 26

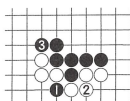


Diagram 28

The sequence in diagram 27 is another aspect of the situation. Following the plays through Black 6, White might repair at 7. It shouldn't take any time at all to figure out what happens when Black cuts at 8. Because Black is able to take the corner with the sequence of White A, Black B, White C, and Black D, it is necessary for White to repair at 2 in diagram 28. Now there are any number of things that work for Black after the *magari* at 3. White has good reason to be dissatisfied with this sequence. In a localized sense, therefore, the *kake-tsugi* of White 7 and extension at 9 in diagram 29 are the correct continuation.

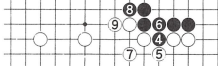


Diagram 29

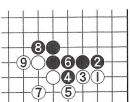


Diagram 30

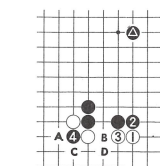


Diagram 31

With a stone on or above A, and providing there is a good ladder relationship, Black has the cut at 4 in diagram 30. With the sequence of White A, Black B, White C, and Black D, Black's position could hardly be better. Should White respond with 5 in diagram 31, Black initiates the ladder with 6. When White tries to cut through with 7 and 9, Black has plays at A, B, or C; all of which present interesting possibilities, and all of which can be played with confidence.

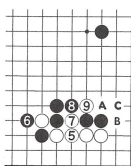


Diagram 32

In which fuseki at the beginning of this article, A, B, or C, do you think B should play B2? Answer given next issue.

DID YOU KNOW...?

-- Who a real "Go Widow" was? During his match with Zyowa in 1835, Intetsu's wife prayed day and night, going to and from the temple in bare feet on the winter ground as a token of her earnest supplication. This was when Go games would take days to finish. In the end her husband died of a stomach hemorrhage that was brought on by the tension. (Japan Tourist Industry, Vol. 27)

INTER-CITY COMPUTER GO

By Roger White

There is more fun to be had! Today we only get to compete against players away from home by traveling away from home. Too often that ends the idea.

But many of us in the Go community own home computers, and inter-city play might become very popular if someone develops the software. Today's hardware appears to offer everything needed for direct instant move video board display at two remote locations, using a micro (like the Apple Computer) and a Modem telephone hook-up device.

All we seem to need is a suitable program, to accomplish the video game board display and effective transmission to a remote unit. AGA President Terry Benson is coordinating this special project. He has an Apple II and a modem, and has done some work on the idea, but he needs help. Who will volunteer? Contact: Terry Benson, 617 West End Ave Apt 9A, NY, NY 10024, 212-724-9302; Roger B. White, 5840 Briarwood Lane, Solon, Ohio 44139, 216-248-8433 collect.

DID YOU KNOW...?

--In 19th Century China, Chinese counting was used of course, but also: W played first; B's handicap stones were deducted from B's score; and one point was taken off for each independent group that one player had more than the other. This must have added to the complexity of the task of a Go master when he played an emperor since he had to find a seki point on the final move so that neither of them would lose. (AGJ, 1953)

--Go Sei Gen once said that if he was playing against God, the odds would be against him in 50 moves. (Nihon Kiin, "World's Most Fascinating Game," Vol. 1, 1973)

--As of 1966, the longest tournament game was 411 moves, the shortest was 33 moves. (Go Review, 1966)

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7.5	SY-28	120	ST-28	100	SJ-28	90
8.0	SY-30	160	ST-30	130	SJ-30	110
8.4	SY-31	195	ST-31	160	SJ-31	130
8.8	SY-32	260	ST-32	195	SJ-32	160
9.2	SY-33	345	ST-33	250	SJ-33	180
9.5	SY-34	390	ST-34	290	SJ-34	195
9.8	SY-35	470	ST-35	320	SJ-35	225
10.1	SY-36	570	ST-36	350	SJ-36	250
10.4	SY-37	680	ST-37	410	SJ-37	290
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11.0	SY-39	980	ST-39	660	SJ-39	450

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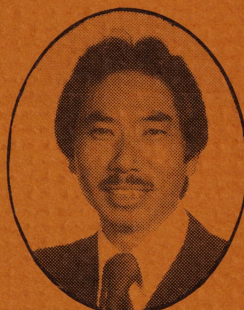
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